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EXHIBITION OF MODERN ART

ARRANGED BY A GROUP OF
EUROPEAN AND AMERICAN ARTISTS
IN NEW YORK

MARCH 25TH TO APRIL 20TH INCLUSIVE
1918

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AT THE
BOURGEOIS GALLERIES
668 FIFTH AVENUE

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"IN OTHER WORDS."

A conversation; three progressives.

S (*spectator, or public*): — — — In other words: Is the war to rid civilized society of its hypocrisies?

C (*critic*): Let us hope so, for Art's sake. Art, certainly, anticipated this war against superstitions and worthless traditions.

S: I somewhat expected a compromise—or a transition—between the academical and the new; some are trying it and give people a chance to enjoy both in one and to invest their money both ways. I am doubtful and feel insecure; Life is incomplete without Art. Should all its values and standards change again?

C: Art is not an external thing and fixed, it is one of the elements of human life; Art is a process of mind; only it is the last element to free itself. Art is man's divine instinct for creation; it is latent in every human being, it corresponds to 're-creation.'

Art lifts our innate sense of beauty to that final consciousness to which Life aspires. In the way you approach and receive Art, your own mind is revealed.

A (*artist, a painter*) : Beauty charms our senses, Art stirs our soul. The pre-Giottos, Primitives, and Old-Masters had both; realism and impressionism sacrificed nearly all beauty to sensual effect. ART is the HELEN of COSMOS.

S: In other words: Art once divorced Religion and married Science. Or: the new forms and color are a response to Modern Spirit, are they not?

A: Socrates, who when young was a sculptor, said: 'The function of the artist is to present the workings of the mind' (Holborn).

C: Art is through Vision and Imagination, hence a work of Art is a modification or transfiguration of our ordinary sensuous experience; of the appearance of NATURE. Faithful representation is not Art.

S: In other words: The last two centuries saw Art declining and decadent, and we are fools to accept as Art that which is mere imitation of reality, sensational effect, pose, empty virtuosity of technique.

C: We have given to that 'Art' our best: cold cash. To most people Art is still a manufactured article of some standard perfection and of a quotable price,—an attribute—of the 'Clique of the Cultivated.' Future Art will again be expression and function of all human life. We have misunderstood the arts and confounded one with another. Each Art is Concentration upon

one of our organs of sense. Most men's are so dulled, however, that they fear pure color, unusual form.

S: Mainly, because of pragmatismal education or view-of-life.

A: The child's purer senses and feelings are closer to ART, so long as its inherited and natural instincts are not artificially suffocated.

C: There is the whole matter. Let it be written over the gate of Art: 'All ye who enter here, leave Self behind.' Art and the new art require an attitude of disinterested contemplation, collaborating vision, self-denial. Art—after all—is a mystery.

S: No less so than Time and Space.

ALL IS IN SPACE.

We can conceive every idea and thought, every feeling and passion, Time itself, only by way of Space. We can imagine Creation, only by excluding from it and presupposing Space.

A: Space is the fundamental Term of Modern Art, as Line was the term of Mediæval Art, as Light was the term of Humanistic Art.

C: Art and Space are a creative Duality.

Space sounds in Beethoven and Bach.

Space is dynamic in Angelo's Slave.

Space is the measure of Cathedrals,

—the rhythm in poem or in dance,

—color of Rubens.

Space gilds the sky around Saints,
—extends the smile of Mona Lisa.

Giotto recognized Space as an expressive element of composition—latent in all preceding painting.

In Space Drama organizes, or the personalities created by Dante and Æschylos, or that of Faust, evolve.—

As Space is not concrete, but our own ultimate abstract conception, we cannot visualize Space through faithful Imitation of external forms or effects, but only through Imagination from within. Think of the Chinese or Van Eycks.

S: In other words: all Art is Symbol.

A: Form is change of Density as distinguished by any one of our senses. All Space being filled with densities, there really is no form, only continuity. Moreover, we may perceive Form, separate or continuous, one way or another, either as corporeal objects; or as effects of light and shadow; or as shapes of reflections or of vapor; as line, color or tone. And the Artist can see and create also abstract Feeling—Form and—Color, and is free to transform Reality into them. We now organize Space as a pictorial unity. We no longer separate a 'portrait' from a background, objects from spacial voids. Landscape becomes a concave space-form.—We discard the Accidental and Non-essential, such as the 'moment' of the impressionist,

the commonplace of the realist. 'Accurate' perspective and atmosphere and illumination are, pictorially, false. Science has made Space unfearful, but has not lifted its mystery. This we feel in every attempt to contemplate and realize a pictorial motif as a larger form of Space, in abstract values, related solely to Beauty and Emotion. Thus we find a boundless extension of possibilities of Form and harmonies of Color, when we see realities of nature in those new relations.

That is, in short, the difference between a passing materialistic art and the New Art.

C: Classic Modernity.

S: I have to unlearn; what message has new Art to say?

C: 'Say'?! Art has not a program, only problem. 'Unless you feel it, you will never grasp it.' In selfless contemplation only we learn to see—with our eyes shut. The humble life-drama of a flower evolves in form and color no less significantly than that of mountain, sea or star. Creation is projection into Space.

S: Do you feel equal to the magnitude of Space?

C: Art does not scale by carpenter's rule; the ant beholds a larger world than man does. Not quantity but quality of Space; as tone, as line, as color; disposed through our free will.

Plastic quality as it lives in the Primitives,

inch for inch—infused with our own blood!

S: In other words: the new 'Pictorial,' *'c'est la peinture moderne.'*

A: Words! Knowledge is a flat thing, as canvas. Feeling is Depth, like Space. Painting is a problem of Deep—Flat.

C: And Art is feeling in material.

A: Pain-, Pain-t, Paint-ing.

S: The prospect is transfixing like an apparition,—I hang on words—of — —

C: DRAMATIZATION OF SPACE.

S: Must I, then, sacrifice entirely my old point-of-view? I long felt its contracting effect, I longed for soul-expansion.

C: We must needs break with what we cannot bend. The new spectator awaits rebirth as well as the new dealer.

Co-operation.

S: That critic-dealer would be prestidigitateur, a quickener. Will the new Art become fashionable, popular?

A: Society gyrates by fads and fashions.

It was bad fashion, some fifty years ago, to be in good health.

S: In other words: the Present has been suffering with 'Artisticitis.'

A: Art, in the higher sense, never even stirred a populace, while religious creeds made fanatics. Art revolves in periods of six hundred years.

S: What is the guarantee? I heard that word.

C: Art, like religion, gives no reward of proof for the Faith it asks.

A: 'If we follow Nature, we shall never err,' said Cicero. Is the artist's inner Self not part of Nature?

S: And isn't the Spectator's?

Why have dealers, galleries, critics, museums at all?

C: They had none before Education separated man from man. Why have doctors' offices? 'To know is to err,' to live is to fight. It is the ages-old life-blood of deep-down emotions that has become stagnant in the sub-consciousness of the human masses,—that life-blood from which once Classical, Chinese, Negro, Gothic Arts have sprung, and which now again struggles toward consciousness and labors for self-expression.

VOICE from '291': I told you so. You state the *raison d'être* of a movement now existing since twenty years, of a Cézanne, a van Gogh, and — —

C: And the constitutional right of every individual to his personality and its free expression.

S: In the words of Emerson: Life is

EXPRESSION.

O. BLUEMNER.

New York,
March, 1918.

CATALOGUE
OF AN
EXHIBITION OF MODERN ART
HELD AT THE
BOURGEOIS GALLERIES
MARCH-APRIL
1918

PAINTINGS

BLUEMNER, OSCAR.

1. A Canal-Town.
2. Silk Mills.
3. Hackensack-River.
4. Rockaway-River.

BUTLER, JAMES.

5. Still Life.
6. Still Life.

CASARINI, ATHOS.

7. Man and the Machine.
8. The Inventor.
9. Avarice.

DAVID, HERMINE.

10. Avenue in Miami.
11. Imaginary Landscape.
12. En Route (Miami, Florida).
13. The Cocoanut Grove.

DELAUNAY, ROBERT.

14. Still Life (1907).

DIEDERICH, MARY DE ANDERS.

15. Still Life.
16. Landscape.
17. Landscape.

DERAIN, ANDRE.

18. Still Life.
19. Bathers. (Water-color)
20. Portrait. (Drawing)
21. Three Bathers. (Pen drawing)
22. Standing Figure. (Pen drawing)

FRIEDMAN, ARNOLD.

23. Portrait of a Child.

GLACKENS, WILLIAM J.

24. Head.
25. Seated Figure.
26. Child.

GOODWIN, ARTHUR C.

27. Mother and Children.
28. Lafayette Mall, Boston.
29. Park Street Church, Boston.

LACHAISE, GASTON.

30. Drawing.
31. Drawing.

MANOLO.

32. Femme Couchée. (Drawing)

MARIN, JOHN.

33. Landscape.
34. Landscape.
35. Landscape.

METZINGER, JEAN.

36. La Femme à la cuillère. (Drawing for the first Cubistic picture of this artist of the Cubist exhibition of 1911)

OF, GEORGE F.

37. Flowers.
38. Portrait of Child.
39. Autumn Landscape, with Boats.
40. Boats in Sunlight.
41. In the Woods.

PICASSO, PAUL.

42. Etching.

PRENDERGAST, MAURICE B.

- 43. The Beach.
- 44. Village. (Water-color)
- 45. Children. (Water-color)
- 46. Spring. (Pastel)
- 46A. Massachusetts Post.

ROCHE, JULIETTE.

- 47. Nature Morte.
- 48. Les Femmes Espagnoles.
- 49. Dancing Girl.

ROUSSEAU, HENRI.

- 50. Le Sentier des Cognettes.
- 50A. Pont d'Austerlitz.

STELLA, JOSEPH.

- 51. La Fusée. (Painting on glass)
- 52. Night.
- 53. The Sanctuary.
- 54. Aquatic Life.

WALKOWITZ, ABRAHAM.

- 55. Pastorale.
- 56. At the Seashore.
- 57. Summer Melodies.
- 58. Courtship.
- 59. Mountain Lake.

SCULPTURES

DIEDERICH, HUNT.

- 60. The Jockey.
- 61. Deer and Dog.
- 62. Picador.
- 63. Bull Fight.

HOWARD, CECIL B.

- 64. Cigarette Girl.

LACHAISE, GASTON.

- 65. Marble Plaque.
- 66. Affection.
- 67. Cantique.
- 68. Anéantissement.

RUMSEY, CHARLES C.

- 69. Two Candlesticks. (Bronze)
- 70. Reposing Woman. (Bronze)
- 71. Leopard. (Cement)



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Museum of Fine Arts, Boston